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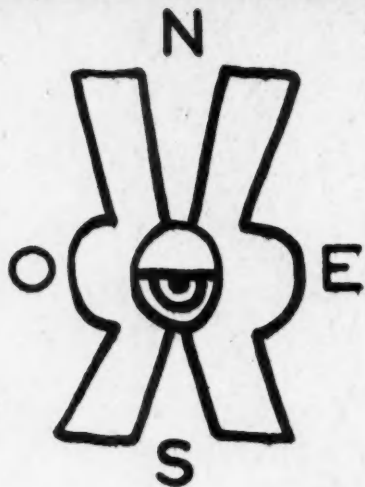
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MEXICO / *this month ~ july 58*



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OF SPECIAL INTEREST

Wednesday 16 — Day of the Virgen del Carmen (Our Lady of Mt. Carmel). Special celebrations in the Mexico City suburbs of San Angel and Coyoacán, with the concentration on flower contests and decorations. (See Fiestas and Spectacles.)

Monday 21 and Monday 22 — "Lunes del Cerro" in Oaxaca. On these days which commemorate both the Virgen del Carmen and the Aztec corn goddess, Centeotl, each of the state's seven regions presents its indigenous dances with authentic costumes and music. The most famous of the dances is the *Danza de la Pluma*, which goes back to the Conquest. Others include the *Jarabe de Yalala* (from Sierra Juárez), the *Jarabe del Valle* (San Antonio Ocotlán), the *Jarabe Mixteco* and the *Zandunga* (Tehuantepec). (See Fiestas.)

Friday 18 — Solemn national holiday on anniversary of death of Benito Juárez. Masonic ceremonies at his tomb in San Fernando cemetery.

Friday 26 — Day of St. James the Apostle (Día de Santiago) is a



major fiesta throughout Mexico, celebrated by all towns of which he is the patron, all persons named James, and all horsemen. Originally the patron of the conquistadors, who is always represented as an armed *caballero*, he has subsequently been taken over by many Indian villages where his horse often shares honors with him. (See Fiestas.)

All Month — The First Biennial Inter-American Exhibition of Painting and Engraving at Bellas Artes. (See Art.) Season of Mexican dance, and symphonic concerts, also at Palace of Fine Arts. (See Music.)

Preview

WHAT TO SEE, WHERE TO GO IN

july

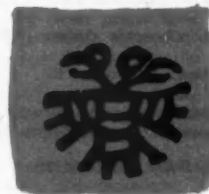
IN THIS ISSUE WE ARE FEATURING

Mexico's new economy. See Mexico Industrializes, P. 22

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Oaxaca, Oaxaca, July 16-28. The original ceremonies in honor of the Aztec goddess Centeotl on the hill called El Fortín near the city have been continued in honor of the Virgen del Carmen. Known as the "Lunes del Cerro" each of the state's seven regions presents its indigenous dances with authentic costumes and music. These take place on the successive Mondays after July 16. Meanwhile, within the city itself, there are celebrations, both sacred and profane, which last two weeks.

Tlaxcala, Tlaxcala, July 22. This night there is an impressive torchlight pilgrimage to the Chapel of Christ the King, set into the peak of Cuatlapango mountain.

Silao, Guanajuato, July 25. Fiesta which commemorates St. James the Apostle and the foundation of the city. Allegorical floats, flower battles, serenades, Indian dances, horse-races, fireworks, etc.

Temeaya, Mexico, July 25. Regional fair in honor of St. James, who is held in particular veneration here since his image is believed to have been of miraculous origin. Celebrations include band concerts, the dances of the "Santigueros", "Apaches" and "Pastores". (Other notable fiestas in honor of Santiago Apóstol, most of which involve horse-races, charro contests and bullfights, are held in Torreón, Coahuila; Parral, Chihuahua; Tlaltelolco, D. F.; León, Guanajuato; Santiago Tianguistengo, México; Tepic and Acaponeta, Nayarit; eight towns in Oaxaca with Santiago in their name; Matamoros, Izúcar, Puebla; San Luis, S. L. P.; and Jalapa, Veracruz.)

Santa Ana Chautempam, Tlaxcala, July 25-August 6. Regional fair in honor of St. Anne, with bullfights, horse races, cock-fights, and sporting and theatrical events. Since Tlaxcala possesses some of the most famous breeding ranches in the republic the bullfights are outstanding. (Querétaro also has a week of fiestas in honor of St. Anne, notable for the variety and color of their firework displays.)

fiestas & spectacles

Lagos de Moreno, Jalisco, July 4. Fiestas in honor of Our Lord and Lady of Refuge. The first is patronized by the guilds of gardeners, leather-workers, cooks and tailors. At the second the dance of the "Matachines" has been performed ever since 1912.

Tlaxcopec, Puebla, July 6. Indians from the states of Oaxaca, Puebla, and Veracruz assemble in their traditional costume to deposit offerings of hair and personal belongings at the top of a neighboring hill. (See also "Lunes del Cerro" in Oaxaca, July 21.)

Ciudad del Carmen, Campeche, July 15-31. The pirates who had occupied this island for epochs were driven away in 1717 on July 16, the Day of the Virgen del Carmen, who has been its patroness ever since. The event is commemorated annually with native and regional dances, bullfights and fireworks.

Coyoacán, D. F., July 16. The Plaza in front of the Church of the Virgen del Carmen in this old Mexico City suburb is decorated with paper and floral designs. There are merry-go-rounds, fireworks, dances, music, tent shows and games of skill and chance.

San Angel, D. F., July 16. Flower fair with a horticultural show, the crowning of a Queen of the Flowers, charro parades, lights, fireworks and dancing at night. Celebrations last most of the month.

art

All the art galleries in town are co-operating with the National Institute of Fine Arts in the First Inter-American Biennial of Painting and Engraving. Three-hundred painters from 22 countries competing for 100,500 pesos in prizes will exhibit at the Palace of Fine Arts and the following galleries:

Galería de Arte Contemporáneo, Ambarés 12.

Galería de Artes Plásticas, in Alameda Park.

Galería Diana, Reforma 489.

Galería José Clemente Orozco, Peralvillo 55.

Galería Pemex, Av. Juárez 89.

Galería Chapultepec, at entrance to Park, near monument to the Niños Héroes.

Galerías Excelsior, Reforma 18.

The following galleries will also co-operate with special exhibitions.

Galería Antonio Souza, Génova 61, 2nd floor. Group show of paintings by Tamayo, Soriano, Rahon, Paalen, Gerzo, Carrington, Felguerez, Coronel, Carrillo, Botero, Foster, Guerrero, Orlando, Maka, Tichenor.

Galería de Arte Moderno, Milán 18. Group show of works by Mérida, Michel, Meza, Tamayo, Orozco, Siqueiros, Martínez, González, Kauffman, Orozco Romero, Ellis. After July 10: Works by Enrique Clement Montoya.

Galería de Artistas Mexicanos Unidos, Hamburgo 36. Members' Show.

Galería Diego Rivera, I. Mariscal 70. Permanent exhibition of this artist's work.

Galería Preteco, Génova 39. Exhibition of tapestries by Leonora Carrington.

Galerías Glans (Carmel Restaurant), Génova 70-A. Group show of young engravers.

Central de Arte Moderno, Av. Juárez 4. Permanent exhibit of the works of Rivera, Siqueiros, Tamayo, Charlot, Atl, Morado and others.

Instituto de Arte de México, Puebla 141. July 1-22: Exhibition of pencil and ink drawings by General Ignacio Beteta. From July 25: Festival of Photographs.

Jardín del Arte, Sullivan Park. Open-air exhibition and sale of the works of young painters from the National Institute of Mexican Youth.

Museo Nacional de Artes Plásticas, Palace of Fine Arts. Apart from the rooms given over to the Biennial, four rooms will be dedicated to the Big Four of Mexican Painting—Orozco, Rivera, Siqueiros and Tamayo—and one to the Brazilian, Cândido Portinari. Mostly assembled from private collections.

Museo Nacional de Artes e Industrias Populares, Av. Juárez 44. Permanent exhibit and sale of folk art from all over the republic. Masks, toys, glass, ceramics, pottery, furniture, etc.

music

Conducting Courses — Until July 20 the Second Pan-American Course in Conducting, under the direction of Igor Markevitch, will continue at Bellas Artes. The program includes the study and interpretation of Beethoven's First to Ninth Symphonies. Open to the public. Consult the newspapers for details or call 18-01-80 and ask for the Departamento de Música.

Dance — The National Institute of Fine Arts' Ballet will present a Season of Mexican Dance at Bellas Artes during July. For further information call 18-01-80 and ask for the Departamento de la Danza.

Symphonic Concerts — The National Symphony Orchestra will present its regular summer season at the Palace of Fine Arts every Friday at 9 pm and every Sunday at 11:15 am. Luis Herrera de la Fuente is the titular conductor. For programs check the newspapers.

Violin Course — The First Pan-American Course in Violin Interpretation and Virtuosity will take place from July 7 to September 20 in the Sala Manuel M. Ponce of Bellas Artes. The celebrated maestro, Henryk Szering, will be in charge and the public is invited to attend.

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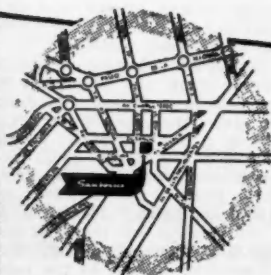
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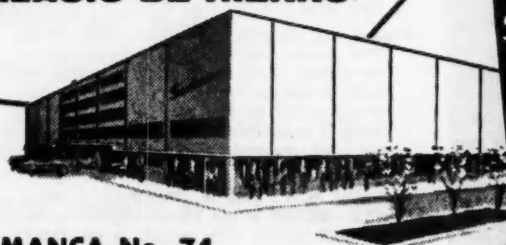
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theater

Players — During July and August the theater of the local English Language Repertory Company, The Players, Villalongin 32, will be closed for repairs.

El Abanico — Salvador Novo's adaptation and translation of Wilde's *Lady Windermere's Fan* marks the debut of the First Lady of the Mexican movies, Dolores del Río, on the Spanish-speaking stage. Lou Riley and Luis G. Basurto are the producers, Romney Brent the director. Teatro Fábregas, Donceles 23. Tel. 18-39-60. Daily at 8:30 pm; Saturdays 7:15 and 10; Sundays 5 and 8 pm.

El Canto de los Grillos — Juan García Ponce's comedy about Yucatecan life. Salvador Novo directs; Rosa María Moreno stars. Teatro Orientación (behind the National Auditorium). 20-89-54. Daily at 8 pm; Saturdays 7:15 and 9:45; Sundays 5 and 8.

El Malentendido — Albert Camus' *Le Malentendu* presented under the auspices of the National University. Ofelia Guilmáin and Amparo Villegas in the leads, Gil Chancin directing. Teatro del Seguro Social (in front of the Cine Chapultepec on the Reforma.) Daily at 7:15 and 9:45; Sundays 5 and 8 pm.

Escuela de Cocottes — This French bedroom farce will have its 300th performance in July. Teatro Arlequín, Villalongin 26. 35-31-62. Daily 7:25 and 9:55; Sundays at 5 and 8 pm.

La Locandiera — Carlo Goldoni's classic Italian comedy of mistaken identity is presented and directed by Seki-Sano. The lovely Maria Douglas is his leading lady. Teatro Trián, Génova 44. 14-99-27. Daily at 7:15 and 9:45; Sundays 5 and 8 pm.

Los Hijos de Eduardo — Marc Gilbert Sauvignon's risible comedy continues. J. de J. Aceves directs a star-studded cast headed by Emperatriz Carbajal. Teatro Arcos Caracol, Av. Chapultepec 409. 14-46-12. Daily 7:15 and 10; Sundays 5 and 8 pm.

Panorama Desde el Puente — Arthur Miller's *View from the Bridge* presented by Seki-Sano in Spanish, with Wolf Rubinsky playing the lead. Sala Chopin, Corner Insurgentes and Puebla. 11-38-17. Daily at 7:15 and 9:45; Sundays at 5 and 8 pm.

Rencor al Pasado — John Osborne's current Broadway success, *Look Back in Anger*, has a fine in-the-round production under the direction of Xavier Rojas. Carlos Nieto and María Idalia are first-rate as the Enraged Young Couple. Teatro del Granero (behind the National Auditorium). 20-88-38. Daily at 8:30; Saturdays 7:15 and 9:45; Sundays 5 and 8 pm.

Un Cuento Galante — A picaresque and diverting comedy not too vulgarly adapted from Boccaccio. Carlos Riquelme and Teresa Velázquez star; Victor Moya directs. Sala Milán, Corner Lucerna and Milán. 46-21-46. Daily at 7:30 and 9:45; Sunday 5 and 8 pm.

sports

Baseball — Social Security Stadium, Av. Cuauhtémoc and Calz. Obrero Mundial. 1958 season of Mexican Baseball League, Class AA. Mexico City Red Devils and Tigers, now battling Nuevo Laredo Owls for top place, play home games here. The Tigers are a Pittsburgh farm and several local players have graduated to the U.S. majors.

Basketball — Law School Gym, San Ildefonso and Argentina Sts. Women's National Championship games continue.

Boxing — Arena Coliseo, Perú 77. Fights on Wednesday and Saturdays at 9 pm. Prelims and a main event. Check papers for details.

Frontón (Jai Alai) — This fast-moving, much-bet-on sport, played by Basque and local pros at Frontón México, Plaza de la República and Ramos Arizpe, and Frontón Metropolitano, Bahía de Todos Santos 190. Check times with any tourist agent.

Soccer — University City Stadium. Professional teams from all over republic compete for the Major Leagues' "Little Jug" trophy. Games played Thursday nights and Sunday mornings. See the sports pages for teams and times.

Swimming — The National Swimming Championships will begin July 15. Check the papers for place and time.

Wrestling — Arena Coliseo, Perú 77.

horses

Racing — Hipódromo de las Américas, Lomas de Sotelo. Sunday July 20; IV Mexican Breeders' Classic for 2-year-olds born in Mexico, with 35,000 pesos added purse, 5-1/2 furlongs.

Charros — Every Sunday morning at 11 am the various Charro Associations hold practice rodeos, free to the public at the following ranches: Rancho de la Tapatía, Calz. de los Pinos; Rancho Grande de la Villa below the statue of the Green Indians off Laredo Highway; and the Rancho del Hormiguero, Calz. de la Villa.

bullfights

Plaza El Toreo, Cuatro Caminos. Novilladas until October, every Sunday at 4:30. Young toreros battling for a chance at full matador status fight young bulls with a desperate courage that often makes up for their lack of experience and technique.

Plaza México — Av. Insurgentes. Novilladas every Sunday at 4 p.m.

OF SPECIAL INTEREST IN COMING MONTHS

Commemoration — On August 13, anniversary of the fall of Tenochtitlán, capital of the Aztec Empire and where Mexico City stands today, the dancer fraternities gather at his monument to pay homage to the last emperor, Cuauhtémoc.

Theater — During August the First Pan American Theater Festival will take place at the Palace of Fine Arts, with most American countries participating.

Symphony — The Symphonic Orchestra of the National University will present its 21st Season of Concerts, at Bellas Artes on September 13, 20 and 27.

Independence — September 15, on the Eve of Mexico's Independence Day, the President repeats Father Hidalgo's *Grito* from the National Palace, and governors and municipal presidents do likewise from official balconies all over the Republic. The next day Independence is celebrated with ceremonies and parades.



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FOR RESERVATIONS, see your Travel Agent or address Hamburg 108, Office 101, México City
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this month

in Acapulco



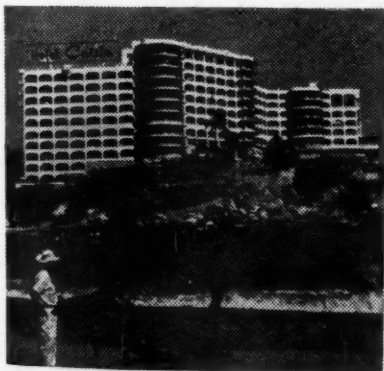
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Ever think of taking a tropical holiday in the summer? It's worth it. Acapulco's merry-go-round of fun is in full swing and the glamor gateway to the Pacific is down in price.

Summer rates: most hotels cut prices during off-season, April 15 through December 15. The usual discount is 25 to 30%. For special package tours, including air travel and all expenses, check with travel agent.

Summer shopping: the smart resort wear shops are featuring sales in July. Good bargain bets in bathing suits, sport shirts, skirts, dresses, and sandals.

Night life: Little featured entertainment, but added dancing. The Quebrada Divers offer two shows nightly at La Perla. Los Flamigos sports a Cuban show. Other clubs maintain two orchestras for continuous dancing.

Suggestion: relax in Acapulco. July is the time to take off your shoes, leave your furs and jewels in storage, and have fun. But don't forget your suntan oil.

nightlife and miscellaneous

Bar-Restaurants in Mexico City:

El Paseo — Reforma 146. Charming American-style place where you can sit around the piano and listen to owner Bill Shelbourne's old-fashioned songs.

Villa Fontana — Reforma 240. Good food and pleasant surroundings. Perambulating violinists.

Quid — Puebla 154-1. Elvira Ríos sings for your supper, spelled by some of the best pianists in town. Good food.

Monte Cassino Bar — Sonora 56. Mariachis, featuring a drum-thumping singer.

La Ronda — Génova 39. Good food and good piano music.

Delmonicos — Londres 87. Excellent food and drink and an Hawaiian style trio.

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Cancun	85	8.6
Guadalajara	80	19
Merida	81	8.6
Mexico	81	4.9
Monterrey	81	2.9
Oaxaca	80	4.1
Puebla	83	5.8
Taxco	79	13
Tehuantepec	80	4.9
Veracruz	81	13.9

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ARTISTS NEEDED

...The Women's Committee of the Cedar Rapids Symphony holds an outdoors fair to raise funds to support the orchestra and provide music scholarships...Our theme for the fair this fall is: The Cedar Rapids Symphony and Mexico.

We should like to arrange for: (1) A poster contest open to artists in Iowa and Mexico or anyone interested in the theme of the fair. The designs will be shown at the fair and some arrangement for their sale will be made. We hope to have members of the faculty of Coe College and the University of Mexico as judges. We should like to have entries in time for the winning poster design to be reproduced either in Cedar Rapids or Mexico and be used to announce the fair in Eastern Iowa Towns. (2): To arrange for Iowa and Mexican artists, or anyone interested, to submit short musical compositions for a small orchestral group, the winning entry or entries to be played at the fair by members of the Cedar Rapids Symphony. The theme's again the fair; the judges again Coe and Mexico U. faculty...

If further information is desired, ask anyone to write to me.

Robert H. Antin,
610 Old Marion Rd., N. E.
Cedar Rapids, Iowa

PACIFIC WEATHER

...May I impose on your good nature and fund of information for a bit of advice on weather? We are coming back to Mexico for our ninth trip in July, and wonder if the weather in Puerto Vallarta at that time of the year would be so hot as to make a stay of a few days there inadvisable. Having once been there, I enjoyed the article on Puerto Vallarta in your magazine so much (as I enjoy every issue) and it occurred to me that perhaps you would be able to help us.

Eleanore Dufour,
Wheaton, Illinois

Because this is the rainy season, Pacific Coast temperature seldom ranges higher than 85° Fahrenheit. And it's always cool at night.

From our readers

ORCHIDS FROM COLLEAGUES

...We are wondering if, from time to time, it would be permissible for us to reprint short articles from your delightful magazine, MTM, in the travel section of our newspaper.

Two of these, this month, had special appeal for us—the recipe for using black beans, by Donald Demarest, and the article “Tourism—Mexico’s \$500,000,000 Baby”, and if possible, we would like to use them both. Also, of course, Dali’s suggested design for a night club powder room is irresistible—is there any possibility of getting this illustration?

Beverly Gray, Travel Editor,
The Globe and Mail,
Toronto, Canada

...If I can't be in your wonderful country, the next best thing is MTM. What a fine job you people are doing! Every issue is a joy. Very best wishes for continued success.

B. Dale Davis, Feature Editor,
The Detroit Free Press,
Detroit, Michigan

Vol. IV, No. 7, July 1958

INFORMATION SERVICES

A. M. A. (Asociación Mexicana Automovilística). Berlin 6. Reciprocal courtesies to U. S. auto club members. In case of emergency, call 35-27-35.

American Embassy, Reforma and Lafragua. Tel. 46-94-00.

American Society, Lucerna 71. Tel. 46-46-20.

A. N. A. (Asociación Nacional Automovilística), Sullivan 51. Affiliated with A. A. A. Services to members and non-members. Emergency phone number: 35-03-43.

Benjamin Franklin Library, Niza 53. The Mexican Import-Export Assn., (A. N. I. E. R. M.), Isabel la Católica 38; for information regarding all goods made in Mexico.

Mexican-North American Cultural Institute, Hamburgo 115. Tel. 25-16-54, 25-16-55, 25-16-56.

Dirección General de Turismo, National Tourist Department, Juárez 89. General travel information.

PEMEX Travel Club, Juárez 89. Highway information. Publishes an excellent auto travel bulletin in English.

The News, Morelos 4. Tel. 21-23-35, 46-69-04, 46-68-40. Worldwide and Mexican news, with UP. AP. INS. coverage, US columnists and comics.

Banco Nacional de Comercio Exterior, Venustiano Carranza 32, for general business information.

MEXICO/this month

EDITOR:

Anita Brenner

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Our Cover: Sacred humming-birds in a Pre-Hispanic design. (For picture story see page 13.)



This little hook (MTM's sign), swiped from the Aztec codices, means words, music, wind and waves.

person to person ➡

THIS MONTH in Mexico is, from the inside view, the most exciting and interesting for a long time forward and back. An era, set by the personalities and views of the governing group, closes; and another, emerging from an altogether different and yet connected group, begins. In a way it is a little bit like the legendary moment that the ancient peoples of Mexico celebrated, when one cycle of the planets ended and for a moment the universe held its breath as to whether or not human life would return to its normal channel. Which it inevitably did, and yet a little differently.

This is the pattern of Mexican public life, regular as the planets now for more than twenty years, after many generations of struggle and upheaval. Few people outside of Mexico understand what the system is, and most foreigners living here can't grasp it either. It is a democracy, unquestionably a very free nation, and yet governed pretty much by one party; which, however, seems to contain the key elements of all social levels in it; and is led not by professional politicians whose game and objective is power for its own sake, but by the pick of the brains of the country, who also engage in politics along with their normal professions (they being mostly of the professional class) mostly with the aim of getting things done that are dear to them, and, though they may and often do profit personally prestige-and-power-wise from their posts, they also hold it an obligation—which they meet—to do something for their country, indeed everything possible they can manage from their particular posts.



Politically it is a very mixed system, as also, economically; for the government is the principal capitalist, via its banking system; and yet is not the principal manager of industries by any means, using its money to develop and build up enterprise as such whether

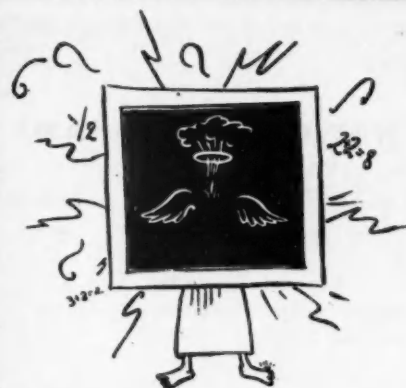
public, private, or mixed, the aim being not primarily to make money with it but to develop or strengthen the national economy at the points where this may be most needed.

Call it what you will, it has been a system enormously successful in making out of a backward, poor, undeveloped and troubled country, a nation immensely confident, vigorous, and whose example in building its own free economy and particular way of life is commanding more and more inquiry and respect from many other peoples facing similar problems.

Comedy footnote to this election campaign has been provided by the very odd honeymooning of the Communist Party with apparently devout Catholic personalities, the Communist candidate having been a rather bewildered devout old gentleman whose one big talking point was, apparently, that aside from being an honorable man he is a good Catholic.

Why the Communists played it this way has been the subject of considerable chit-chat among politics experts. One of the more accepted versions is that it is part of a trend, which has been going on for some time in the cultural world, of mutual wooing by Communists of respected Catholics and, what is even more interesting, wooing of left-wingers, especially fellow-travelling ones, by Catholic leaders in the cultural-political world. As one commentator put it, the Communists have taken to carrying rosaries (provided by spiritual advisers, even) while leading Catholics (in some circles) painted the street-front red.

And if at that point the humble worker, or even the intellectual, at whom much of this is aimed, coming both ways, can tell who is which and why he is indeed blessed like Solomon. Hence (and no wonder) most people find it easier as well as definitely clearer, to vote PRI, which seems to have performed the political miracle of being government party and yet the most popular.



Billiards, a singular name for an unsolitary game, has inspired a number of exquisite vulgarisms in our language such as "miscue" (the non-theatrical version), "body English", and so on. The word English used in this sense is, of course, a forgetful acknowledgment of English billiards, and a widespread usage that Webster has not yet come to recognize. We are disgusted that Mencken ignored the effect of billiards on the American Language, but pleased that Bernard Shaw was aware of the game.

Using some *massé* reverse English of our own, we would like to report on an intellectual kind of billiard game that recently became popular among the more playfully intelligent students in Harvard College. In order to play the game you are given (hypothetically) twelve billiard balls, each of which is equal in weight to the others, excepting one.

Also, you are given (pharmaceutically) a balance scale which you may use three times to test the comparative weight of any number of the twelve billiard balls. In these three exercises you must be able to determine which of the balls is a different weight, and whether it is heavier or lighter than the others. To rack up our words again, whichever the odd ball you must be able to identify it specifically and to prove it heavier or lighter after three weighings of balls on the balance scales. There are no tricks involved.

The bright time for working out this problem in logic, at Harvard College, is said to be about two hours. Our own time in finding the solution was a few minutes more sluggish. We recommend the game to our advanced readers who may not have heard of it.

Unlike other magazines, we do not print an answer to the problem upside-down on the next page, or ever hereafter.

Angus

NATIONAL PANORAMA

NEW INDUSTRIES ESTABLISHED IN MEXICO

As Released to MTM by the
Bureau of Economic Research
Nacional Financiera, S. A.

Last year 418 new industrial enterprises were established in Mexico, registering paid-in capital totaling 330 million pesos.

The heaviest investments occurred in the chemical industry in which 54 new establishments were formed with capital amounting to 82 million pesos (25 per cent of the total).

The highest number of individual businesses were registered in the wood products industries—101 firms with capital totaling 57 million pesos—which include activities ranging from saw-mills to furniture manufacture and other finished products.

The non-metal mineral industries were favored with 44 new firms investing 55 million pesos in capital stock, for the production of construction materials, glass and clay products, principally.

Thirty-four new businesses entered the metal products field with 35 million pesos in paid capital.

The consumers' goods industries experienced the largest entries, in number and capital, 221 new businesses having gone into these fields with 187 million pesos paid in capital. Producers' goods industries were favored with 198 new businesses investing 144 million pesos in capital stock.

The new industrial establishments continued to be attracted chiefly to the Federal District (Mexico City and suburbs) where 323 were registered (77%), with 323 million pesos in capital. The State of Mexico followed, and important entries occurred in Jalisco and Baja California as well as in 18 other States.

Most of the new businesses are small and medium-sized but there were 59 establishments formed with capital of over one million pesos, amounting to 289 million (87.5% of the total), chiefly in the field of producers' goods.

News and Comment

Front-page news last month was the huge sell-out and smashing success of the New York Philharmonic, which played two concerts here, one conducted by Bernstein and the second, in the Municipal Auditorium, with an audience of twelve thousand, by Mitropoulos. It would have been a cinch to fill the Fine Arts Palace for a series of six, at gilded prices moreover. Late on the afternoon of the Bernstein date scalpers were selling tickets for twenty times the original price, and their only problem was not enough seats.

News also in the Fine Arts Palace was the opening of the Inter-American Biennial, launched here for the first time. Considerable pulling and hauling due to political undercurrents had preaged it, along with prophecies of a disastrous flop; so it came as a pleasant surprise to see it, beautifully installed,

and not too bad a cross-section of the Americas in art. Peculiar in some respects, as all such shows generally are, this one has very noticeable gaps—Portinari, Tamayo—presumably for political reasons, as it has been charged by many artists here that the management was strictly party.

Interesting to most Mexicans is the U. S. section, which overwhelms everybody with its technical proficiencies (especially the print-making) but does not arouse too much warmth because of its intellectualism and aloofness. Our critic says that U.S. artists have made a "mystique" out of separating themselves from humanity (and, even, being or feeling human) which pretty well expresses the average Mexican criticism, along with applause for the superb craftsmanship.



THE WOMEN SPEAK. Nearly 3,000,000 women will vote for a President for the first time on July 6. Women's suffrage has been in effect nationally since July 3, 1955, when women helped elect 162 congressmen to the Chamber of Deputies. Before that, they voted only in a few municipal elections in the States of Mexico, Chiapas and North Lower California. Until Sept. 1954, when suffrage was granted them by means of an amendment to the electoral law, women were secondary citizens. That amendment granted them all civil rights. Of the nearly 3,000,000 women who registered during the presidential campaign, more than 400,000 are in the Federal District—Mexico City and its suburbs. (Photo by Muriel Reger.)

"We are a free nation, without internal dissensions to divide us, an example of unity in a world of convulsion and overrun with fears for its own fate." Adolfo López Mateos, Jan. '58.

in July

MEXICO CHOOSES ITS NEXT PRESIDENT

On July 6, throughout the Republic of Mexico, daily chores will be interrupted because every citizen must take his place—and turn—in line to vote. This year the "must", which if violated carries such civic penalties as the possible denial of a passport, etc., applies also to three million women voters, who will go to the polls for the Presidential vote for the first time in the nation's history.

The Presidential term, which here runs for six years, ends on Dec. 1; overlapping elections for some members of Congress will go on at the same time. The year 1959 will mean therefore, not only a change in names at the top but also a marked shift in political climate and policies, which here occurs always, with each 6-year shift; while, at the same time a definite continuity in basic direction is carefully tended and guarded.

The overwhelming numbers, and popularity too, of the government party, which is called the Party of Revolutionary Institutions, is heir to previous parties simply Revolutionary. The Revolution referred to is the doctrine, outlook, and policies, as well as institutions, that grew out of Mexico's fierce struggles for national independence, culminating in its revolution of 1910-20, which is considered to be continuous and ever developing for the national good. One of the remarkable things about contemporary Mexico is,

indeed, that the majority in all social levels do now go along with this view and support the group that speaks for the Revolution and commits itself to conserving and continuing it. This runs all the way from the industrial tycoons of Monterrey to the poorest peasants of the southern jungles.

Candidate of the Revolutionary Institutional party is Adolfo López Mateos, who was Secretary of Labor in the outgoing regime, and seems to have performed the miracle of becoming popular—in that post—with the leaders and followers of both capital and labor. His support by the intellectuals, who always have much to say in making political decisions here, was long since assured, he being a citizen in good standing of that world.

Running against him is Luis Alvarez, candidate of the PAN (Party of National Action), usually identified as clerico-conservative. Though he has not the ghost of a chance in the presidential run, PAN candidates will probably win, as in the past, some Congressional seats.

Runner-up, but unable to get on the ballot because his party couldn't muster the minimum membership requirements for it, is Communist Party candidate Miguel Mendoza López, who made the front pages in a big way when it was announced he is a devout Catholic.

COMMUNIST Party nominee, Miguel Mendoza López.



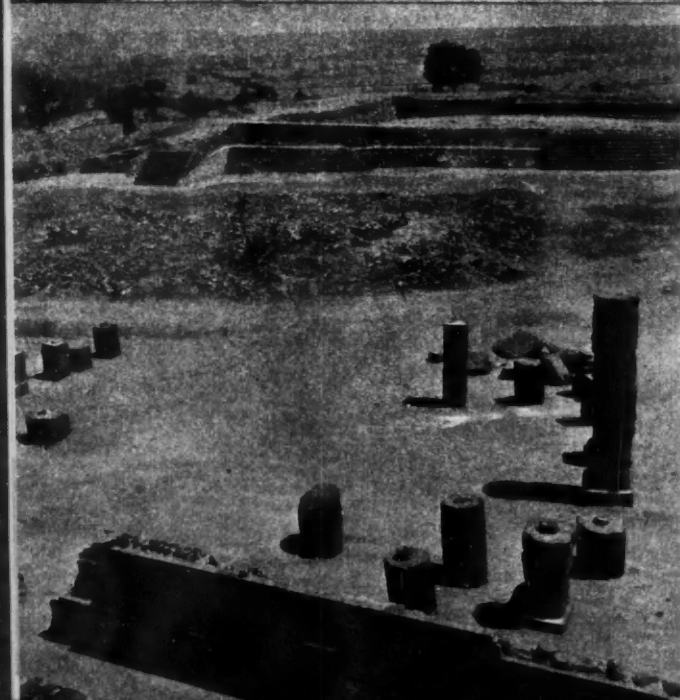
"THE PARTY of the Revolution, has as its own strength the strength of the people; therefore we should be tolerant toward all the others." Adolfo López Mateos.



PAN candidate, Luis H. Alvarez, although not given a chance, has campaigned vociferously. (Photos Mayo.)



fabulous tula of the toltecs -- with its egyptian - looking pilasters, assyrian appearing statues and very mexican snakes-- as described by a celebrated archeologist.



by Walter Bateman

Photos by Marilu Pease

You've heard of the Toltecs, those half-legendary people who are believed to have created the ancient Mexican gods, taught the Chichimecs, helped the Mayas, and wandered all over Mexico building pyramids and temples.

For years diggers into the past had been searching for Tula, the capital city of the Toltecs. Some said it was Teotihuacán, home of the Pyramid of the Sun. Some said it was in Yucatán. Some just said it wasn't.

But in 1938 Jiménez Moreno, a Mexican archaeologist, said that the Tula of the Toltecs was Tula. No less; there being a modern Mexican town of that name. And he predicted excavations would contain, when found, certain bits of evidence mentioned in the old Indian annals.

The diggers, he said, would find relief carvings of "dancing tigers".

They would find stone columns of the feathered serpent with tail up and head down.

They would uncover tigers with necklaces.

They would find pectoral plates of butterflies and birds flying downwards.

Now you can see the results of those excavations. And you can compare them with Jiménez Moreno's predictions—he was right—and with the Maya temples. You can see huge statues, also, which Jiménez Moreno did not predict.

The trip to Tula from Mexico City is easy and worthwhile. It takes in some off-beat country and some sights that most tourists miss. Moreover you can shoot some rare photographs.

If you're driving, take the Laredo Highway north from the capital to Km. 119 and then turn west for 57 kilometers.

The first time I went to Tula I went

(Continued on page 27)

THE DANCING TIGERS OF TULA

... the lost city of the toltecs . . . nowadays a railroad whistle stop



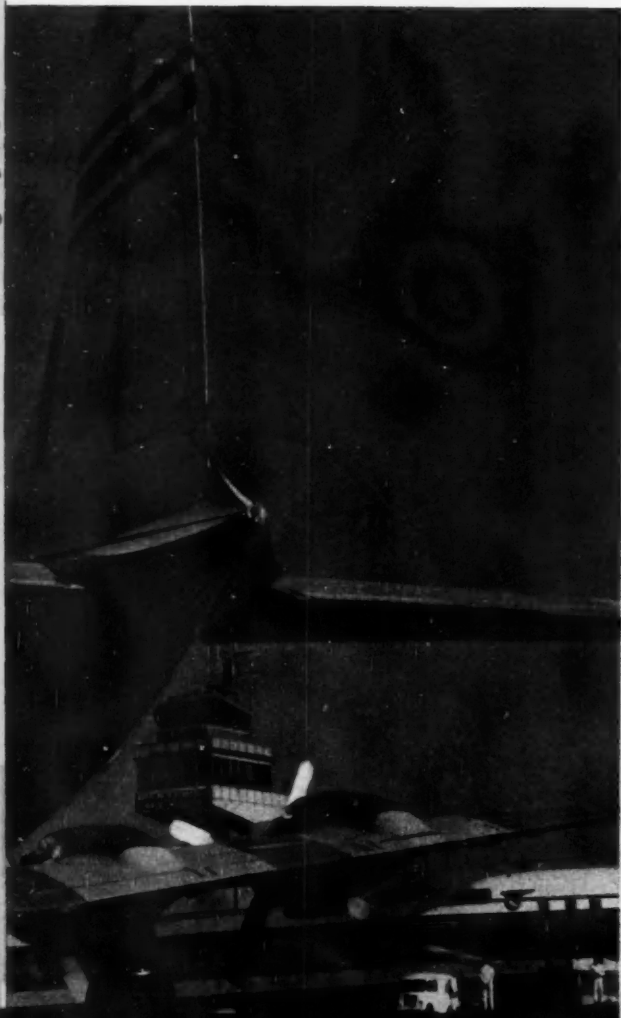


THE OLD AND THE NEW—Above, fancy fields weren't necessary in the days when aviation was a pup. Right, Mexico City's new international airport boasts all the modern conveniences and even a peacock or two. (Photos C. M. A.)

FROM TAXIS TO TRANSATLANTICS

24 years of mexican aviation

HEDGEHOPPERS AND GLOBE-GIRDERS, below left and right, both play an important part in Mexico's big leap into the world of wings.



by Bert Quint

An infant in the world of commercial aviation only six years ago and no more than a struggling adolescent last year, Mexico has now suddenly become a full-grown, vigorous adult of the skies.

Without fuss and without fanfare it has emerged as the seventh most important nation in the world of wings.

Its civil aviation ranges from hedgehopping helicopters that taxi pigs, ore, coffee and Indians into and out of jungles to super deluxe turbojet Britanias that speed in a whisper from Mexico City to New York in the same span of hours that it takes to drive from Manhattan to Washington, D.C.

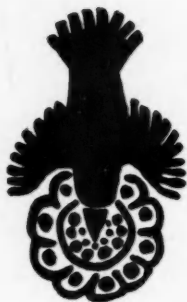
What was the impulse behind this spectacular leap into the swift world of now? Principally, the vigor and determination of Mexico to make a modern nation of itself that, in only one generation, already has written exciting economic history.

In aviation, this surge is the result of a long, arduous series of talks, jockeyings and negotiations aimed at making real the principle of equality and reciprocity among nations. This view,

(Continued on page 17)



THE FABLED BIRDS OF MEXICO



From the magic of the humming-bird, the color of the quetzal, the swiftness of the eagle



PRE-SPANISH drawing of bird of the tropics.

and the gaiety of tropical birds, the ancient Mexicans made many flying gods, as well as legends about them and carvings and murals and decorative objects.

The Indian civilization of Mexico, elaborated in the ages when the

ancient Greek, Egyptian, Chinese, and Hindu cultures also flourished, follow in many ways curiously similar patterns and yet are quite distinct. Winged deities of Mexico are clearly traceable to the creatures of this part of the earth; Quetzalcoatl, for instance, the beneficent god of fertility and the arts, who is usually represented by the symbol of a plumed serpent, is plumed in the iridescent green of the quetzal bird, which in ancient lore was the equivalent of all that is valuable and good: green being the color of nature herself, and of things growing.

Sometimes the god is not a serpent at all, but a *double* quetzal, doubly divine and as good as everything that "twin" was in the old symbolisms. He is a fair-haired god with a beard, which may mean as some legends say that there actually was such a character, who came floating divinely in and went flying and floating divinely out (divinely drunk, moreover). But the fair hair and bearded nature of the god is also the same as that of the most revered plant of ancient times, and the staple food still of Mexico—Indian corn.

The humming-bird, symbol of fertility, too, was adopted by the Mexicans as their tribal totem and became the symbol of their strongest god, the warrior Huitzilopochtli, who whipped the stuffings out of previous inhabitants of the beautiful and rich highland valleys, and drove them (and their quetzal god) to either servitude or exile. So the old books frequently show the legendary battles of the two gods, or the two birds, or the gods dressed as birds and the fighting warriors of the time dressed as feathered gods: it was

all one reality, flowing into and out of natural reality into legend and poetry and art, all used for purposes of reverence and worship.

Not inappropriately, therefore, the



ANCIENT Mexican seal of a stylized eagle, modern Mexico's emblem, based on legend. It appears on the national flag and coins, and on most official documents. (See no. 20 on next page.)

symbol which today arouses more emotion throughout the nation than probably any other, is the national bird, pictured on the national flag: an eagle standing on a cactus on a rock in the middle of a lake, devouring a snake. The legend of this bird goes back to the times when the Mexican tribe began its wanderings, led by a seer who had learned from voices in the air that the true home of his people would be found exactly when and where the above combination was sighted. Conveniently enough, they sighted the eagle (on his cactus) exactly in the center of Tenochtitlán, the most desirable island of the Valley of Mexico, which was then mostly lake. So the *Mexica* proceeded promptly, with the strength of divine sanction

(Continued on page 27)



ABOVE: A stylized version of the sacred humming-bird, emblem of the god of victory and fine crops, Huitzilopochtli. This was the Number One deity of the ancient Mexico tribes.

ISLANDIAN
PACIFIC
VANCOUVER

G.M.A
WESTERN
LOS ANGELES

AERONAVES
C.M.A
TIJUANA

WESTERN
CANADIAN
PACIFIC
DALLAS



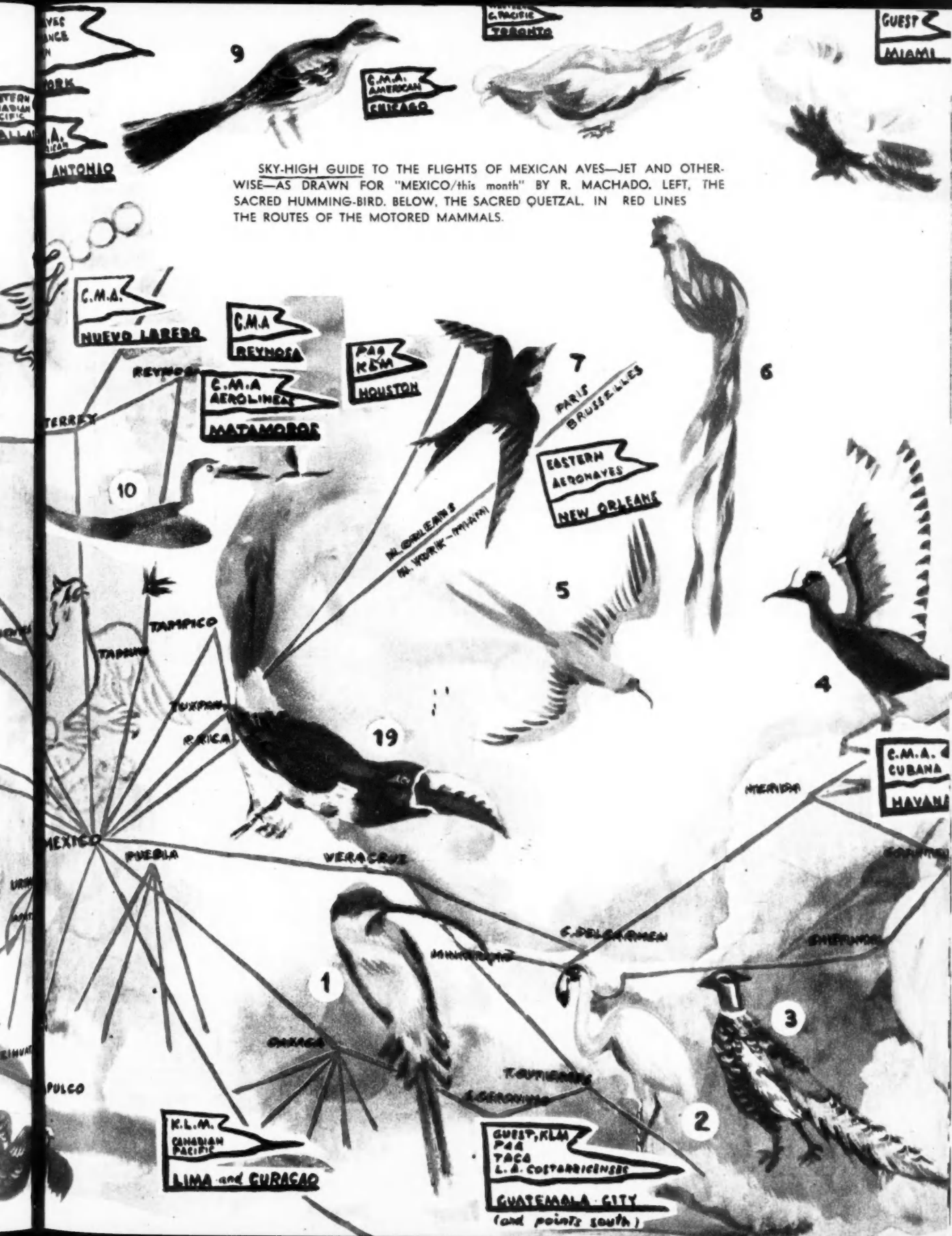
1 LONG-TAILED HERMIT HUMMINGBIRD 2 FLAMINGO 3 PHEASANT 4 AMERICAN-JACANA 5 SEA GULL 6 THE SACRED-QUEZAL 7 THE- NOSTALGIC- SWALLOW 8 PIGEON 9 ZENZONTLE 10 BLACK SKIMMER 11 HUMMINGBIRD (from aztec codices) 12 RED BILLED- BIRD- OF- THE- TROPICS

16



13 MEXICAN-TURKEY 14 DESERT-QUAIL 15 PELICAN 16 BLACK-AND-WHITE OWL 17 PARROT 18 STORK 19 COLLARED TOUCAN 20 EAGLE SEATED ON NOPAL UNCOMFORTABLE, BUT THE SYMBOL OF MEXICO.





SKY-HIGH GUIDE TO THE FLIGHTS OF MEXICAN AVES—JET AND OTHERWISE—AS DRAWN FOR "MEXICO/this month" BY R. MACHADO. LEFT, THE SACRED HUMMING-BIRD. BELOW, THE SACRED QUETZAL. IN RED LINES THE ROUTES OF THE MOTORED MAMMALS.

THE FABLED BIRDS OF MEXICO... the quetzal

by Patricia Fent Ross

One of the most beautiful birds of Meso-America is the great quetzal, the sacred bird of several ancient Indian tribes.

The quetzal is a trogon, a species related to the macaws, but far more beautiful than any of its relatives. Its delicate, gracefully curling tail feathers are often as much as three feet long. These tail plumes, the flat crest and the feathers of the upper body are a shimmering, iridescent blue-green, while the throat and underbody are deep rose.

The quetzal is found now, rather infrequently, in all Central America, especially in Costa Rica, but its chief habitat is the highlands of Guatemala, northern Honduras and Chiapas in southern Mexico. In pre-conquest times it was much more abundant and roamed throughout southern Mexico.

There are several places in central Mexico where the local people insist that a few quetzales still live, although no one ever sees them. One such place is a lovely valley in northern Puebla whose market town is Cúetzalan. Here it is especially difficult to believe that the sacred bird has really gone, for the name of the place is a Spanish corruption of Quetzaltlan, which means "the place of the quetzal bird."

According to tradition, supported by some of the old chronicles, it was the beauty of the quetzal's plumage that inspired the Toltecs to invent the fine art of featherwork—the making of cloaks and of scenes and even portraits with a fine mosaic of tiny brilliant feathers. This is supposed to have happened about the middle of the Tenth Century, in the time of the Toltec legendary hero, Quetzalcoatl, The Plumed Serpent, reincarnation of the Ancient God of Light and Wisdom and patron of artists. However, there is ample archeological proof that the Old Empire Maya, the Zapoteca and the Olmeca used plumes on headdresses and cloaks as early as the Eighth Century. But even so, old paintings and sculptures do not contradict the tradition that the quetzal inspired this ancient art, although hundreds of other bright birds gave their plumage to the feather artist's store of colors.

To the Indians of ancient Mexico the quetzal was not only beautiful but he had a special, almost magical virtue of nobility. So among the Toltecs and the Aztecs only the ruler and his highest nobles were allowed to wear the feathers of the quetzal, and in the Old Mayan Empire, only the ruler himself. So highly prized was this noble bird that in the classical Nahuatl language the word "quetzal" was used also as an adjective meaning "precious" or "most valuable".

In Mexican tradition the quetzal belongs especially to this country, going back to the great God Quetzalcoatl, one of the Old Creator Gods, and to his Tenth Century reincarnation, whose

cult spread through all of middle America. But Guatemala also claims the quetzal, and according to Guatemalan belief the quetzal cannot live outside of Guatemala. That is supposed to account for its relative scarcity these days. The fact that there are still quetzales in all the other Meso-American countries perhaps means only that quetzales don't know their geography. In any case, the quetzal is Guatemala's national bird, and her monetary unit (equal to the U.S. dollar) is called a quetzal. And to this day Guatemalan weavers use quetzal green as the symbol of royalty—as the quetzal plume was the identifying adornment of the ruler in the Old Empire of the Maya.



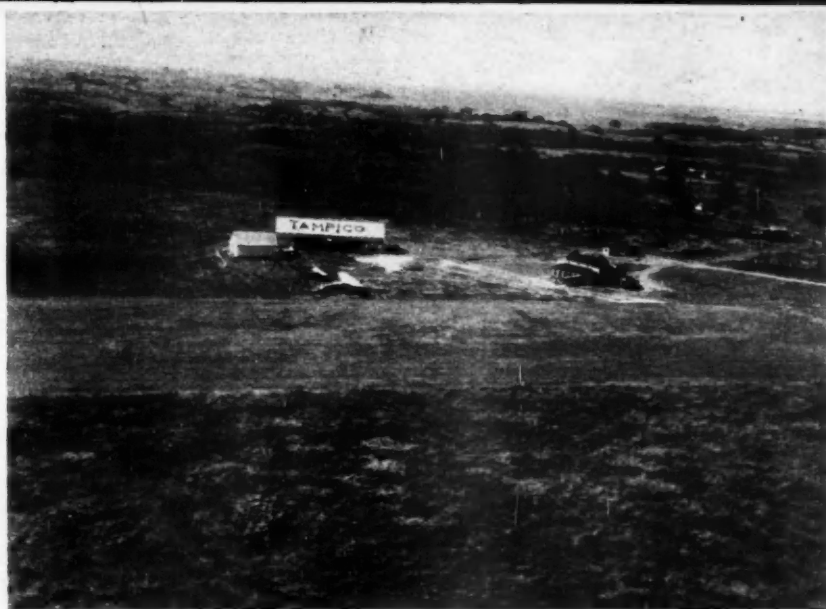
THE GOD QUETZALCOATL, in full-dress regalia, using quetzal plumes (then the equivalent of diamonds or chinchilla) lavishly. He is dueling with a humming-bird, temporary form of the warrior of the skies, Huitzilipochtli, who led the ancient Mexico through many conquests. Drawn from a pre-Spanish parchment by Angulo.

from taxis to transatlantics...

(Continued from page 12)

deeply imbedded in modern Mexican foreign policy, found much sympathetic support Stateside.

From this stemmed a truly reciprocal air treaty, signed in March, 1957. During the previous four years, Mexico had been making great strides in aviation—building new airports and modernizing old ones; streamlining its



equipment, servicing more and more areas and building up strong new companies with its own capital.

The deal with the U.S. opened up new routes for both Mexican and United States companies and almost at once greatly increased the volume of travel for Mexican lines, which now cover 4,885 kilometers of U.S. territory instead of the 334.4 kilometers they were able to take in before. At the same time, Mexican territory was opened in direct ratio to United States lines.

Where Mexican planes previously flew only to peripheral U.S. cities such as Miami and Los Angeles, they now are flying regularly to New York,

New Orleans, Chicago, Washington, Detroit, Cleveland, San Antonio and other points. Mexican lines also serve Havana, Guatemala City, and Panama.

One of the motivating factors behind the U.S.-Mexican treaty was the competition of European lines—especially Air France, which for a time monopolized the lush New York-Mexico City direct flights.

The leader of the Mexican aviation industry is Miguel Alemán, former President of Mexico, heavy stockholder in Aeronaves de México and interested in other transportation and travel businesses.

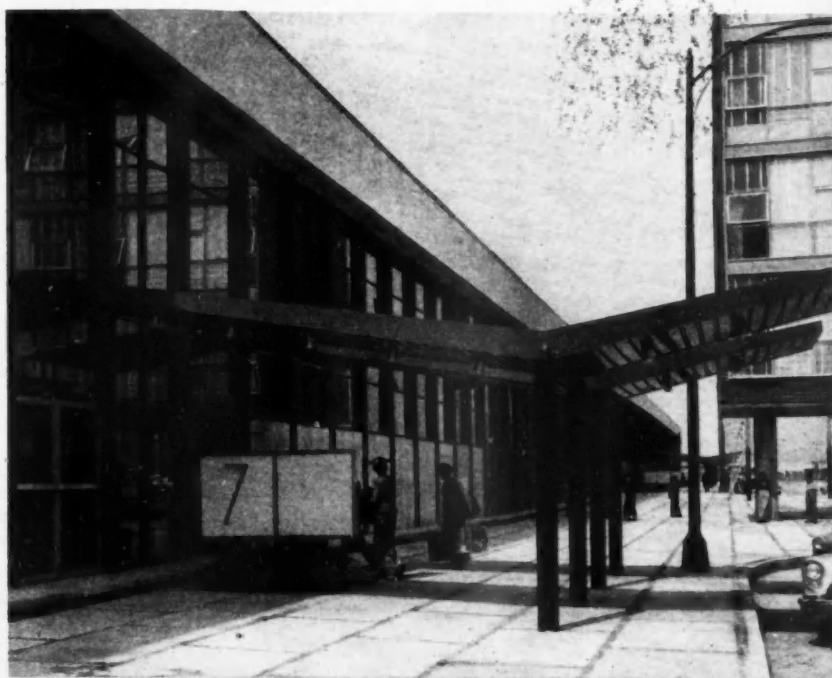
(Continued on page 27)



TOP RIGHT—Small fields, like the one in Tampico, help link isolated areas with the rest of the country. (Photos C. M. A.)

IN COALCOMAN, Michoacán, the wind-vane of the airport (above) is home-made, but it serves the purpose.

NOTHING PROVINCIAL about the airport in Mexico City (right). It's one of the best in the world.





OAXACA ceramic angel, a European idea in Indian style. (Photos courtesy National Museum of Popular Arts.)

RENAISSANCE OF MEXICAN POPULAR ARTS

Ed note: Dr. Daniel Rubín de la Borbolla, author of this article, is director of Mexico's National Museum of Popular Arts, as well as leader of its overall program to rescue and develop the tremendous artistic wealth of the country's peasant arts and handicrafts. In his spare time, Dr. de la Borbolla is one of Mexico's leading anthropologists and art historians.

by Daniel J. Rubín de la Borbolla

Mexican popular arts are made up of a complex of crafts, of native, European and Asiatic origins, blended into an exciting and peculiar combination of styles.

All the cultural and esthetic factors that have contributed through the centuries to develop these styles, continue alive in them. So, on the one hand, one finds objects of the purest Indian tradition, such as the *quichquemiltl*—a kind of woman's blouse, with the most beautiful sort of brocade and weaving techniques, in use as far back as 1,000 B. C.—and the pottery of Amatenango, Tepakán and Tolinán—shaped by hand, with fine designs, and fired in the open air. Another example is the blown glass industry introduced by the Spaniards in the 16th century, which still preserves many of its medieval forms.

Mexico today is a place where many eras live simultaneously. There are traces, and often more, of the old, the antique and the extremely ancient, side by side with the disconcertingly ultramodern. This is true of many aspects of Mexican life, especially of its arts. And amid all these aspects and levels that make up Mexican culture, art—especially its popular arts and crafts—are sharply characteristic and unique expressions of powerful creative personality.

The popular arts of now are closely related to 16th and 17th century Spain on the one hand, and on the other to ancient Indian cultures. After the Conquest, the native crafts were the industrial base of Colonial Mexico. The craftsman enriched his experience, his techniques, and his tools, and discovered new designs and forms of expression. Nevertheless, many of his crafts

suffered a great deal as he had to abandon the making of many objects formerly used for Indian religious ritual.

At the same time, Mexico's contribution in materials and colors to the development of European, especially Spanish, popular arts and crafts, was important. After mining, dyes and pigments (for instance cochineal) were one of the most vital elements in the trade between Mexico and Spain. And cotton, in hitherto unparalleled quantities, was used to feed the development of the European textile industry,



ANCIENT HUIPIL becomes today's beachwear.



PAPIER-MACHE DEMON for firecracker "Judas" popping.



CLAY CANDELABRA, first used in Indian chapels.



▲ GLASS BULL originated by Spanish settlers.



▲ CERAMIC "cooler," an ancient article goes modern.



▲ MICKEY MOUSE done in straw by Indian toymakers.

facilitating a general improvement in the clothing of Europe's poorer classes.

Nevertheless, the prohibition of certain crafts and the Crown's lack of vision and strength undermined the possibilities of industrial development in the Americas and especially in Mexico, which might well have led to a strong economy—thanks to the vast human resources of the craft population. Spain itself ended up at the mercy of other European countries who had a more vigorous industrial development. Even so, Spain and Mexico were

saved from complete economic annihilation by their ancient crafts, which could satisfy the needs of the majority of their population, although there was always a minority that depended on imported goods.

It is curious that Mexico during this epoch should have imported bibelots, fine cloth, carriages, perfumes, jewelry, porcelain (the products of European craftsmen), for this minority—along with certain iron tools, dyes and chemical products, medicines, news-

(Continued on page 26)



▲ PAINTED PLATE from central Mexico.

SILVERSMITHS found new jobs when the industry was modernized. ▶



The Shriners Invade Mexico



For a while it looked as though the Yanquis were invading Mexico again.

Three thousand Shriners, many of them in military uniform, marched down the Paseo de la Reforma on May 21, giving wing to many rumors as to what the Americans were up to. But it was just their way of celebrating their annual convention, held here May 30 and 31 and June 1.



MUSIC:

The world of the arts here has been going in for "Pan American" efforts in a big way. In music, we had the N.Y. Philharmonic last month and now the "First Pan American Course in Orchestra Conducting", under the direction of Igor Markevitch, who transferred his Salzburg school to Mexican soil last summer. Whatever the intrinsic worth of this course to junior and aspirant students, it certainly produced enough of an impression to have a repeat this year. It will start on the 20th of July, and will cover the nine Beethoven symphonies.

Again on the Pan American front, the great Polish-Mexican violinist Henryk Szering, will give a master class in violin interpretation. This class will start on the 7th of July, and will end on the 20th of September. Considering the truly great musicianship of Szering, one can recommend this class without reserve. After all, it is for good reasons that Mr. Szering is among the few recipients in the world of the coveted "Prix du Disque".

Both these "Pan American" courses are run by the Instituto Nacional de Bellas Artes—to which all inquiries should be directed. (Departamento de Música.)

In the performance world: before embarking on its lengthy U.S. tour (October, November, December) the Orquesta Sinfónica Nacional will give a very rich series of programs under the direction of its permanent conductor, Luis Herrera de la Fuente, and Igor Markevitch as guest conductor. These concerts will take place at the Palace of Fine Arts in Mexico City Friday nights at 9 and Sunday mornings at 11, as is customary here for the National Symphony. The series begins on June 27th and ends on August 24th.

Among the works to be presented by Markevitch, who kicks off the series, are: *Portuguese Rhapsody* for Piano and Orchestra by Ernesto Halffter, and *La Damnation de Faust* by Berlioz. Herrera de la Fuente will give his audiences quite a few highly seasoned contemporary works: *Revueltas*, Chavez, Villalobos, Schoenberg; also Sandi and Julian Carrillo; and will wind up with Beethoven's Ninth.

popular art renaissance...

(Continued from page 19)

print and a few industrial products—while the most urgent needs of the majority of its people were taken care of by the output of family workshops still in being in villages and towns.

Among the many concerns of present day Mexico, the preservation and encouragement of the traditional arts and crafts has come to be considered as important and immediate as industrialization, the mechanization of agriculture, irrigation, and all the other activities of a country reaching deep down into its own resources.

For the last thirty-five years a great many ideas on how to preserve and develop popular art have been tried. Intentions, often though of the best, sometimes produced lamentable results. Generally the experimenters attempted to mechanize handicrafts in order to reduce production costs; or to standardize the product—especially size, shape and volume—in order to allow it to compete with the output of mechanized industry, or in order to find an outlet in the international market for "souvenirs". Fortunately these failures did not end all effort nor the vitality of the crafts themselves.

In 1950 the Mexican government set up the National Foundation for Popular Arts and Crafts, making the National Institute of Indian Affairs and the National Institute of Anthropology and History responsible for its organization and functions.

Since that time the Foundation has had charge of the preservation and implementation of the popular arts and handicrafts.

This task has not been easy. There are no recent figures or statistics that can give a true frame and background for the picture, nor are there any sound economic or technical analyses of the problem available. Most of the writing about popular art has been purely descriptive, usually ethnographic or anthropological. To complicate the situation further many economists are not only loath to compile such studies, but also tend to believe that the phenomenal output of popular art has no interest or importance for the national economy. Apparently the exorbitant variety, the

seeming unimportance of the individual investment, and the small shop production of each family workshop, look hopelessly confused and economically negligible; nor do the supposed irregularities of family shop production square too easily with the rhythm of market demand. Yet, though there are no statistics, no technical artistic or economic studies which can help explain or clarify the craft industries, they are nevertheless there as they have been for centuries, and are today the source of livelihood of no less than 200,000 Mexican families.

Faced with this complicated picture, the Foundation had to find an appropriate plan of action, within the terms of its very modest financial possibilities and technical means. Among the preliminary objectives it set itself were the following: to increase production through a judicious apportionment of technical and economic assistance to the best craftsmen of each region or community; to find markets for their

(Continued on page 26)



GAILY COLORED pieces from Metepec, State of Mexico. Prancing horse (above) is almost Metepec trademark. Guitar-strumming mermaid (left) is also found in Oaxacan black clay and elsewhere in Mexico.

Mexico Industrializes

by Daniel James

Almost unnoticed, Mexico has graduated out of the ranks of the underdeveloped nations. Though still only semi-industrialized, Mexico has come farther and faster than any underdeveloped country since World War II and is now giving the industrial nations a race. For Mexico's rate of economic growth in the past dozen years has been equalled by few nations.

Since 1946, the Mexican economy has been growing at an annual average rate of 6 per cent, according to a recent study made by the United Nations Economic Commission for Latin America—a rate higher than the world average.

Taking the last year for which complete figures are available, 1956, here are some striking comparisons. Total world production that year increased at a rate of 5 per cent, West European production 6 per cent, Latin American 4 per cent, and North American 3 per cent. But Mexican production in 1956 increased by 7 per cent.

Moreover, Mexican production is increasing at a much more rapid rate than population, which is growing at about 3 per cent a year; this means that the economy is more than able to absorb new population. In contrast, production in Latin America as a whole is barely keeping pace with population growth, the rise in 1956 being 4 per cent as against a population increase of more than 3 per cent.

Now let us compare Mexico with two Latin American countries more or less on the same level, Argentina and Brazil, bearing in mind two things: (1) Argentina has long been considered the most industrialized nation in Latin America, and (2) Brazil's population of 60 millions is nearly double Mexico's 32 million.

In the all-important steel industry, Mexico in 1956 replaced Argentina as Latin America's second producer and

is not too far behind the first, Brazil. The figures for rolled-steel production, for example, were: Brazil, 1,150,000 tons, Mexico 687,000, Argentina 654,500.

Take another basic index of economic progress, electrification. The United Nations study found that from 1950 to 1954 Mexico increased her output of electric energy at the rate of 12.5 per cent annually. The rate for Brazil was 12.2 and for Argentina only 2.4. The Mexican rate was even higher than those for the United States, 10.9, and Canada, 10.5.

Still another earnest of Mexican progress is the boom which has been going on in the construction industry. A dramatic reflection of this is the unbelievable expansion of a representative branch of the industry, cement. In 1940, Mexico was making only about 485,000 metric tons of cement yearly. By 1956, production had soared to 2,200,000 tons, only one million short of Brazil's output and 200,000 more than Argentina's.

What about agriculture? Is industrialization being accomplished at its expense? Quite the contrary. Mexican agriculture has been aided enormously by industry and, indeed, during the

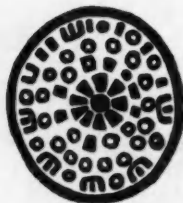
prove production and technical conditions in agriculture in recent years." These efforts have paid off. Mexican agricultural production has stayed consistently above the Latin American average: (the index of Latin American output rose from 100 in 1950 to 118.2 in 1956, but Mexican output rose more than double, to 139.4.

During the period covered by the ECLA, Mexico became a major exporter of three crops: cotton, coffee and sugar. Cotton, the country's No. 1 dollar-earner, has doubled in output since 1952 from 1,100,000 bales to 2,300,000 this year, making Mexico the world's third biggest cotton exporter. Coffee, the No. 2 export, has expanded production by 70 percent in the past dozen years and Mexico is now behind only Brazil and Colombia among the world's chief exporters. These crops, plus sugar, have been footing most of the bill for industrialization.



But Mexico's phenomenal economic progress is not just a matter of record production, important as that is. Of longer-range significance are the profound changes taking place in the structure of the Mexican economy. "Mexico's basic industries have experienced such an extraordinary expansion," observes the respected Mexican Government lending agency, Nacional Financiera, "that this has resulted in profoundly altering the economic structure of the country."

Mexico, in a word, is no longer the agrarian country she once was. As recently as 1940, about 65 percent of the labor force was engaged in agriculture; today the proportion is only 53 per cent and is dropping steadily. By contrast, in predominantly agrarian economies like those of India and China, from 65 to 85 per cent of the population works in the countryside, while in a predominantly industrial nation like the United States the proportion is 10 per cent. Thus Mexico has outstripped India and China but has by no means yet reached the industrial level of the U.S.



1946-55 decade studied by the ECLA, registered a greater production increase than industry: 100 per cent compared to 80.

Mexico, the ECLA points out, is "the Latin American country that has displayed the greatest efforts to im-

The complete industrialization of Mexico is, however, no distant dream. Again illustrating the profound structural changes now taking place, in 1945 capital goods production accounted for only 16.7 per cent of all industrial production, but by 1955 the proportion had risen to 23.8 per cent, according to the ECLA. The total increase over the decade was 156 per cent. With the ECLA projecting a maximum increase of 111 per cent by 1965, should other factors continue favorable, capital-goods production by then may well account for one-third or more of all industrial production. Mexico should then be standing pretty firmly on her own industrial legs.

Just as dramatic and significant is the change of direction the Mexican economy has taken. In 1940, with such key industries as oil, railways and telecommunications nationalized, and with socialist ideas dominating Mexican leadership, the country seemed irresistibly headed toward all-out socialism. But Mexico has not become a socialist state. Since the early 1940s she has been moving in exactly the opposite direction: towards capitalism.

The change of direction began to occur during World War II, when Allied war contracts gave Mexican industry a big impetus. Even the Communists, desirous of seeing Russia win at all costs, subordinated their ultimate aim of socializing Mexico to the immediate one of turning out war goods. By the war's end, the capitalist sector of the economy had gathered great momentum.



Between 1946 and 1952 President Miguel Alemán gave tremendous added impetus to Mexican industry, now without war contracts, by embarking upon a gigantic public-works program of highways, dams, irrigation projects and power plants all over Mexico. This policy, which was fundamentally responsible for Mexico's rapid postwar expansion, has been followed by his successor, Adolfo Ruiz Cortines, and probably will be pursued also by the next president, Adolfo López Mateos.

But the great capitalist upsurge of the past dozen years does not mean that Mexico is becoming a classic capitalist country—if such an animal ever really existed. Coming as a counterweight to the earlier process of socialization, it is helping to bring about, rather, a peculiarly Mexican type of mixed economy or "social capitalism."

The private sector of the economy has increased enormously in size, comprising 66 per cent of the total. Private investment has similarly increased, amounting in 1957 to one billion pesos or two-thirds of the total national investment. In addition, the government continues to invest great sums in public works which further strengthen private enterprise. On the other hand, one-third of the economy is nationalized and, given the present climate of opinion, will remain so. Besides, the government, through such agencies as the Nacional Financiera, intervenes and will probably continue indefinitely to intervene in the private sector of the economy, exercising a sort of benevolent control over it in an effort to serve private industry and the interest of the people, both.

What is evolving in Mexico, then, is a new kind of partnership between the state and private capital, with the former encouraging and not badgering the latter and giving it more and more, though not unlimited, leeway to expand in all directions. Possessing more freedom than it has ever had, private industry, with the state behind it, has raised the Mexican economy to its present level.

Mexico's economic revolution — expressed in her rapid industrialization, her changing economic structure, and her movement toward a "social capitalism"—is producing what is perhaps the most significant phenomenon of all: a real middle class. Back in 1917, highly polarized Mexican society looked something like this: upper class, 1 per cent; middle class, 4; working classes (wage-earners and peasants), 95. Today this is more or less the picture: upper class, 5 per cent; middle class, 25; working classes, 70. The trend, moreover, is toward a larger middle class and a smaller peasantry.

The Mexican middle class, which numbers about 8 million and is probably the largest in Latin America, provides Mexico with a political and economic stability which guarantees continued progress since it acts as a

(Continued on next page)

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buffer between the extremes of wealth and poverty which still exist. It also guarantees that industrialization, which is largely in its hands, will not be achieved primarily at the expense of the masses, as in so many underdeveloped countries. The new middle class consists largely of people who have themselves just come up from the lowest brackets, and its leaders are ever conscious of the need to do something for the people not tomorrow, as in countries governed by utopian doctrines, but *now*.

Thus production of consumption goods, notes ECLA, rose a healthy 57 per cent between 1946 and 1955 and, while considerably below the output of production goods, made Mexico 97.5 per cent self-sufficient in food. This is a record matched by no underdeveloped country and by few industrial nations. The production of such everyday consumer items as shoes, apparel, beverages and household appliances has doubled since 1952. Per capita income increased 30 per cent between 1946 and 1955, reports the ECLA, and is rising constantly. Of course, in comparison with the average North American or West European, the average Mexican still lives on a low standard. But, and this is a fairer comparison, he is much better off than the average Latin American and incomparably more prosperous than the average Asian.

What of the future? Will Mexico's progress continue?

In projections made to 1965, the ECLA study indicates that economic expansion should continue at an annual rate of 5.4 per cent, slightly below the 1946-1955 rate. This will keep Mexico well ahead of what President Ruiz

ditions will continue), by 1965 Mexico will have enjoyed two decades of economic expansion unparalleled anywhere in the world.

Why has Mexico advanced so much further and faster than the underdeveloped countries she has recently left behind?



Cortines calls the "race against population." It will also enable Mexico to stay ahead of an anticipated consumption increase of 5 per cent a year.

The ECLA looks for major advances in the fast-rising petrochemicals industry, which is having a big impact on agriculture. Steel should expand capacity by a maximum of 177 per cent by 1965, and medium-goods production 164 percent. Substantial rises are expected in wheat, a consumption crop beginning to rival traditional *maíz* in the Mexican diet, and in the two chief export crops, cotton and coffee.

If the facts bear out these ECLA projections (which depend upon assumption that currently favorable con-

The answer, in a word, is the Mexican Revolution. The very first of the modern social revolutions, the Mexican Revolution of 1910 went through several violent phases but finally settled down. This released the vast creative energies of the Mexican people for the task of constructing what is virtually a new country. Most important, the Mexican Revolution remained true to itself and, rejecting foreign doctrines and foreign efforts to convert it into an international pawn, finally evolved its own purely Mexican ideology. Mexican nationalism, being a true nationalism in that it operates in the interest of the Mexican people and not of some foreign power, is the driving force which has taken Mexico out of the ranks of the underdeveloped countries.

From this, perhaps, other underdeveloped countries may derive a profitable lesson.

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ARTE MEXICANO, S. A. — Amado Nervo 82.
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CASA CERVANTES, S. A. Av. Juárez 18.

EL INCENDIO — Cinco de Mayo, near the corner of San Juan de Letrán.

EL VOLADOR — Liverpool 164.

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SANBORN'S — Madero 4 and at the corner of the Reforma and Lafragua.

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books on art

A book just out, published by the interesting Buro Interamericano de Arte, **ANTOLOGIAS DE ARTISTAS MEXICANOS DEL SIGLO XX** (No. 4, May, 1958), provides a needed guide to the richness and complexity of contemporary Mexican art. Leading off with a brief introduction by art historian Justino Fernández, and a foreword by the editor, Raúl Flores Guerrero, it gets rapidly down to business. In this case the business is a sort of verbal gallery of 124 modern Mexican painters—from Gilberto Aceves to Angel Zarraga—with thumbnail critical and biographical sketches and 172 reproductions.

Leafing through, one is at first struck by the number of artists of foreign birth included (most of whom have, however, adopted Mexican nationality or residence): Alice Rahon, Leonora Carrington, Waldemar Sjölander, Enrique Climent, and MTM's own Vlady and Bartoll—as well as by the amount of time some of Mexico's own "Mexican" painters (Rivera and Dr. Atl) have spent outside their country. And yet the overall impression the book gives is homogeneity. The work of a Valett Swann, born in Eastbourne, England, has more in common with a Cordelia Urueta, born in Coyacán, D. F., than with that of most of her country-women. You are reminded that a Frenchman, Jean Charlot was one of the revolutionary instigators of modern Mexican murals. For all the rich variety in techniques and themes and palette, these painters seem somehow to share a unifying spirit and tradition.

Justino Fernández may have put his finger on it when he suggests that this is partly due to the long and continuous tradition of Mexican folk art—and the increasing interest it has had for contemporary painters in Mexico.

Unfortunately, Mexican art critics have tended to shy away from any serious study of popular or pre-Columbian art. Apart from the late Miguel Covarrubias most of the chroniclers of Mexican indigenous art have been foreigners.

D. D.

See next page for book directory.

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Books on Art

THREE STANDARD CLASSICS:

ARTE PRECOLOMBIANO DE MEXICO Y DE LA AMERICA CENTRAL by Salvador Toscano.

ARTE COLONIAL EN MEXICO by Manuel Toussaint.

ARTE MODERNO DE MEXICO by Justino Fernández.

(All Published by the National University Press; all profusely illustrated; each 150 pesos.)

PRE-COLUMBIAN ART:

LA ESCULTURA DE MEXICO ANTIGUO by Paul Westheim (Imprenta Universitaria, 25 pesos.)

INDIAN ART OF MEXICO AND CENTRAL AMERICA by Miguel Covarrubias (Knopf, N. Y. \$17.50.)

COLONIAL ART:

PATZCUARO by Manuel Toussaint (Imprenta Universitaria, 25 pesos.)

CONTEMPORARY ART

PINTURA MEXICANA CONTEMPORANEA by Cardoza y Aragón (Imprenta Universitaria, 75 pesos.)

PROMETEO. ENSAYO SOBRE PINTURA CONTEMPORANEA by Justino Fernández (Porrúa Hermanos, 50 pesos.)

POPULAR ARTS:

LA CALAVERA by Paul Westheim (Rostro, 10 pesos.)

CORNUCOPIA DE MEXICO by José Moreno Villa (Porrúa y Obregón, 10.50 pesos.)

TRAJES CIVILES, MILITARES Y RELIGIOSOS by Claudio Linati (Imprenta Universitaria, 150 pesos.)

BACKGROUND AND REFERENCE:

ANTOLOGIAS DE ARTISTAS MEXICANOS DEL SIGLO XX, ed. by Raúl Flores Guerrero (Buro Interamericano de Arte, 20 pesos.)

IDOLS BEHIND ALTARS by Anita Brenner (Out of print but available in libraries.)

As part of MTM's service to its subscribers we will provide information as to where any of the books listed above might be obtained Or, if preferred, produce the books themselves—at cost (plus handling charges.)

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popular art renaissance . . .

(Continued from page 21)

products in Mexico and abroad; to provide materials and tools of top quality; to educate the craftsmen in the best examples of their ancient trade, without prejudicing individual expression; to describe to the public, here and abroad, something of the genuine essence of Mexican popular art, to establish a seal of guaranty for the best products of national craftsmen; and to develop a museum in Mexico City in which the best examples of Mexican popular art can be shown and sold.

In line with this program, the National Museum of Popular Arts and Crafts opened on May 23, 1950, with two rooms devoted to exhibitions and one to sales—in which it was hoped that the best handicrafts produced in the country could always be made available. And though these objects—some of them truly museum pieces in the best sense—are sold at normal merchandising prices, the proceeds of the shop contribute a great deal to the Foundation's program for the redevelopment and modern growth of the handicraft arts.

At present the museum has five regional branches—in Chiapa de Corzo, Patzcuaro, Uruapan, Tlaquepaque, Alamos—and nine workshop schools. There are also six branch offices in various craft centers which give financial and technical aid to the craftsmen. Thus the museum has built, and maintains, direct lines of contact with the more than 3,000 artisans it considers the best in their respective fields.

It has been able to improve the artistic quality of Mexican popular art considerably, returning in some cases to traditional channels and in others to their natural development according to the needs of present-day life; or stimulating the creation of new designs and forms, so that any vacuums which may exist can be filled by experienced craftsmen.

Today the popular arts of Mexico take in a handicraft employment figure about equal in number to the other labor population of the country, and the value of its annual production assumes totals of many thousands of pesos; all this in return for a very small original investment of capital, for, in this industry, the chief assets are quality, usability, beauty, or inventiveness—in other words, the talent and skill, and pleasure in creativity of many thousands of workman.

tigers...

(Continued from page 10)

by train and I recommend it if you want to get out of that shiny American car and meet some Mexicans. In a rucksack I carried my camera and raincoat and lunch, including some of Sanborn's fudge squares. The train left from Buena Vista station and reached Tula in two hours. It was more fun than a *tercera clase* bus.

At Tula I walked through the town, took a peak at the colonial church (1553), and asked directions to the archaeological city from a courteous citizen who walked with me part way. Then I crossed a river on a rickety suspension bridge and climbed a steep hill, leaving the modern town below me.

First you see some mounds on top of the hill and then a huge level space. Then you see the pyramid with five terraces and an immense gaping hole in the top where Indian conquerors wrecked it.

In the plaza in front is Chac Mool—the Toltec rain god—lying on his back with his knees up, clasping a brazier on his stone tummy, with his neckless head twisted to one side.

Sections of stone column lie on the plaza, carved with feathers from Quetzalcóatl, the plumed serpent. They fitted together with stone dowels and once held up the temple roof, tall up and head down.

Under some metal sheds are frescoes and the foundation walls of buildings, perhaps where the priests lived.

The stairs of this pyramid face the south. But behind it to the north you will find the really unusual discoveries of Tula.

As I walked around it I came to a stone wall, now reconstructed. On the top in open carving march a series of huge stone snails. Below them, the stepped zigzags of the conventionalized serpent. And below that, some fleshless human skulls being devoured by snakes.

Then, through a break in the wall, the trademark of Tula: the great stone statues, fifteen feet high, solid and massive. Colossal stumpy legs support the heavy body of each. The right hand holds a short sword. On the head, a helmet with ear guards merges into a feathered headdress, flattened on the

(Continued on page 28)

from taxis...

(Continued from page 17)

Aeronaves, which has made a big thing of the non-stop New York-Mexico City run, also serves the West Coast. Another of its handsomer concessions is the Mexico City-Acapulco hop. Aided, as are other Mexican lines, by national finance loans and encouragement, Aeronaves is fast becoming one of the world's great airlines. A few years ago it was merely a splinter of another airline, Compañía Mexicana de Aviación.

C. M. A., in its turn originally a wing of Pan American World Airways, is now flying pretty much solo and, besides its inside-Mexico flights, goes to Los Angeles, San Antonio and Chicago. Aerovías Guest also has international flights, serving Miami and Central America. United States lines enjoying the other end of these reciprocities are Eastern, American and Western.

Mexican aviation isn't limited to international flights, although that's where the big money and the startling progress is. Because of its geography—mountains everywhere—air travel service is essential to link the various parts of the country. And that service is plentiful. Having grown adventurously over the past 20 years, it has reached the point where there now is hardly a city or town in the republic that you can't get to or near by airplane.

Fifty important local as well as international airlines cross the country in every direction, nineteen of them with stops in Mexico City. There are also many hedgehopping lines, several of which have routes of less than 200 kilometers, serving hard-to-reach localities, operating as local freight and passenger taxis.



From 1951-1955, air passenger movement increased from 826,000 to 919,256 within the country and from 295,000 to 397,368 on international flights by Mexican lines. From 1955 on figures vary, but the increase has been spectacular.

Like every other country, Mexico has suffered aviation accidents; in the twenty-three years of its growth, however, its safety record is among the best in the world.

The Secretariat of Communications and Public Works (S.C.O.P.) has moved at full speed since 1953 to provide airports for the increasing number of planes and passengers, often in extremely difficult terrain.

The apples of its eye are the international airport in Mexico City, inaugurated May 31, 1954, and the Plan de los Amates field in Acapulco, opened the following Dec. 31. The Mexico City airport is considered the best in Latin America and one of the finest in the world. The Acapulco airport, though much smaller, is excellent, too.

Those, the big airports, are in addition to regional and local fields—which in some cases are just clearings in the mountains or forests big enough to land one plane, but important because that one plane represents a link between the area it serves and the rest of the world.

birds...

(Continued from page 13)

behind them, to seize that island and build their kingdom upon it.

This became the capital of the *Mexica* (or Aztec) Empire, which swallowed up the serpent that had protected the folk who owned the place before. The serpent—dressed in plumes, of course—wandered away and became the god of the Yucatecan Mayas, who were also, in due course, conquered by the fiercely efficient and successful Aztecs.

The eagle in the flag seized his triumphant place when Mexico became an independent nation, rebelling against the rule of Spain. Though taken from pre-Spanish designs, mostly warriors' shields, as it appears on the flag and on Mexican currency it has gotten progressively prouder, fiercer and victoriously emblazoned with time, so that nowadays it is truly a godlike creature as were its symbolic and fabled ancestral colleagues and companions.

The



mole poblano

by Joan M. de López Bermúdez

Probably the most complicated and savoury sauce that has ever topped a turkey or stained a shirt front is the famed Mexican *mole poblano*. It was formally introduced during the colonial period of Mexico although the name is from an ancient Indian word meaning a thick sauce. Credit for its creation is given to a nun from the city of Puebla who had vied with nuns from all the local convents in order to pay culinary homage to a visiting viceroy.

Since that day a multitude of *moles* has been created as well as variations of the original *mole poblano*. All are available canned, or fresh in a dough like form. For the cook who scorns cans, and really wants to begin from scratch, or in this case, from grind, the following recipe is judged to be quite authentic.

You will need a live guajolote (turkey), preferably young and fat: 24 hours before his demise serve him a cup of brandy or rum, and then run him about until he falls. (This is supposed to improve the quality of his flesh.) Now pick him up, bind his legs together, hang him, and cut his throat. When drained of blood, he is ready to be cleaned and defeathered. If you tire quickly of picking pin feathers leave a few in. They'll add a typical note and, besides, the chocolate color of the sauce is a fine camouflage. Disjoint the bird, brown slightly in a little

fat, and then place in a large pot with water to cover, salt, pepper, one onion, and several cloves of garlic. Cook slowly until very tender.

The sauce: To begin cover yourself from head to foot with some garment past service age, and look for several assistants. A *metate* (a stone rolling pin and board), is preferable, but a blender may be substituted.

Clean properly 12 chiles mulato, 8 chiles ancho, 6 chiles pasilla (saving the seeds from the chiles mulato. Place all in a dish of water until you are ready to grind them later.

Meanwhile, brown in a greaseless skillet 3/4 of a cup of ajonjolí (sesame seed), the seeds from the chiles mulato, 1/2 teaspoon anise, 1 tablespoon chopped onion, and a little salt. Stir constantly to avoid burning, at the same time, slowly break in a stick of cinnamon. Put this mixture, aside, too.

Take another skillet, add fat, and sauté 1 tortilla, (you can buy canned tortillas in any good delicatessen), 1/2 cup peeled almonds, 1 tablespoon peanuts, and 1 cup raisins. Now to grind: first the sesame



tigers...

(Continued from page 27)

top to support the beams of a ceiling.

On the sand lies another enormous stone head with a sneer on his lips unchanged in a thousand years.

Nearby are some square pillars carved in relief. These, too, once held up a temple roof. They are almost identical with those in Maya temples, and on the breast of the warrior figures are the pectoral plates with upside-down butterflies and birds.

To the east of the pyramid is something strange: an addition, perhaps, for the 52-year cycle. But this was not on top; it was on the side, an added wing.

On this eastern side of the original pyramid is more proof of Jiménez Moreno's powers as a prophet: stone reliefs of eagles, wolves, and "dancing tigers". The tigers wear collars or necklaces.

The top of the pyramid is a good place to eat lunch and to look about the entire site.

To the west are some smaller buildings, evidently for the use of the priests who maintained this temple.

To the east the latest wing of the pyramid juts out. On this side are the tigers.

To the north beyond the statues is the sprawled "H" of a ball court, used for the Toltecs' sacred game, a sort of complicated basketball.

This was the home of the famous Toltecs. Here they had come in the ninth century to build their holy city modeled after Teotihuacán. They had been conquered by the Chichimecs and driven out to wander far into Yucatán, there to introduce at Chichén Itzá the feathered serpent columns, the square pillars, and the uncomfortable, sacrificial Chac Mool.

As I sat there on top of Tula eating my fudge squares, I wondered what the Toltec priests had thought about as they stood on this same spot looking out over this same valley at the same purple hills a thousand years ago. Part of the answer was before me: the nature of the universe, symbolized by the strange and wonderful doings of the old gods, the butterflies and the dancing tigers.



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seed mixture in company with 3 cloves, 8 whole peppercorns, 10 cumin seeds, 10 coriander seeds and one square of cinnamon or vanilla flavored chocolate. When this has formed a sort of paste, continue with the sautéed articles. Lastly, add the chiles, 5 cloves of garlic, and a little of the water in which the chiles soaked in order to free all the particles from the metate.

Next, fry all in a large pre-heated earthenware pot, using preferably the grease in which you browned the turkey. When it has thickened sufficiently, slowly add the turkey stock until a desired consistency is obtained—then drop in the chunks of cooked turkey—simmer for 30 minutes, garnish with more sesame seeds. This amount should feed 12.

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